

DER STURM

MONATSSCHRIFT / HERAUSGEBER: HERWARTH WALDEN VIERZEHNTER JAHRGANG / ELFTES HEFT / NOVEMBER 1923



Hans Mattis Teutsch: Helsechain / Vom Stock gefrucht

János Mattis Teutsch

and the Hungarian Avant-Garde



János Mattis Teutsch and the Hungarian Avant-Garde

1910-1935

April 20 - July 20, 2002

in association with MissionArt Galéria

Budapest and Miskolc

HUNGARY

Louis Stern Fine Arts 9002 Melrose Avenue West Hollywood, CA 90069 Tel 310.276.0147 email: gallery@louisstern.com



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Preface and Appreciation

This exhibition came about as the direct result of my first visit to Budapest, Hungary. The purpose of this trip was personal. I was visiting relatives, intent on seeing a cousin whom I had met for the first time during his visit to Los Angeles in the summer of 2000.

With limited knowledge of the art and art scene, I set about to familiarize myself with local galleries. I found a wealth of great Hungarian art that utterly captivated me. Unlike its celebrated music and food, Hungary's equally sophisticated art is little-known outside of its homeland. I dedicated myself to organizing and presenting an exhibition that would acknowledge and honor the contributions of a generation of visionary Hungarian artists. In so doing, I afford myself the opportunity to integrate a meaningful personal exploration with a unique professional discovery.

This project would not have been realized without the expertise and support of Eva Forgács in Los Angeles and Eva Bajkay in Budapest. Their contribution was invaluable, a portion of which is revealed in the pages of this publication. I am most appreciative for the kind assistance and cooperation provided by Tamás and Anita Kieselbach, László Erdész, Ferenc Kiss, Valerie Carberry and Michael Szarvasy.

I am especially fortunate to have had as partners in this endeavor, László Jurecskó and Zsolt Kishonthy, owners and directors of MissionArt Galeria in Budapest and Miskolc. They laid the foundation for this project as co-organizers of last year's major retrospective, János Mattis Teutsch und der Blau Reiter, at the Hungarian National Gallery in Budapest and the Haus der Kunst in Munich. I would also like to express my thanks to their staff: Beáta Bárkovics, Erzsébet Balláné, Laura Kiszty in Budapest and Viktória Fekete in Miskolc.

This publication would simply not exist without the tireless efforts of my staff: Melissa Pope, Quinton Bemiller and Marie Chambers. Last but not least, a sincere expression of gratitude for a few dear friends who lent their wisdom and patience in guiding me on this venture.

I would like to dedicate this publication to the memory of my father, Frederic Stern, and all of the other proud Hungarians. Without a doubt, he would have been delighted to admire an exhibition of what he would have considered some of the greatest paintings in the world.

Louis Stern

Éva Forgács received her Ph.D in art history from the Hungarian Academy of Sciences. She has published extensively on the Hungarian Avant-Garde, the Bauhaus, the avant-gardes of Soviet-Russia and Central Europe and issues of contemporary art. She is a former curator of the Hungarian Museum of Decorative Arts, and Professor at the Hungarian Academy of Art and Design. Éva Forgács relocated to the United States in 1993. She is currently on the faculty at Art Center College of Design, in Pasadena, California.

János Mattis Teutsch and the Hungarian Avant-Garde

ÉVA FORGÁCS

The Artist's Environment

At the turn of the 20th Century, Hungary was a center for cultural and artistic discovery. Around 1900, Budapest was the most rapidly developing city of the Austro-Hungarian Empire, with Europe's first subway line, a culture of cafés and a vibrant art community. Enthusiastic intellectuals founded the Thalia Society in 1904 to keep up with modern theater and drama. In 1908 young liberals organized the Galilei Circle for the "defense and propagation of unprejudiced science," and launched the new, high-quality and lively literary magazine, *Nyugat* (West). Its title announced the great ambition of new Hungarian culture: integration into the fabric of European modernism. In this setting the Hungarian Avant-Garde movement erupted. János Mattis Teutsch and other Hungarian artists traveled to Munich and Paris and upon their return began to combine the new European idiom with their fascination with the crisp Hungarian countryside.

The first painters to identify themselves as a progressive group chose the name *Seekers* at the time of their first show in December 1909. Its members, Róbert Berény, Dezső Czigány, Béla Czóbel, Károly Kernstok, Ödön Márffy, Dezső Orbán, Bertalan Pór and Lajos Tihanyi asserted the values of the young generation of artists, philosophers and writers. Inspired by Cézanne's solid and clear structures in painting, they rejected Impressionism as ephemeral, superficial, and highly subjective. Instead, they were searching for "objective" truth beneath the visible surface.

The Seekers, who later changed their name for the more factual-sounding The Eight (there were eight of them), sought "objective truth beneath the visible surface." They emphasized the bone and muscle structures in their nudes instead of the interplay of light and shadow. In their still lifes, they captured the deeper structural core of the objects approaching the use of color in a transparently systematic way.

Károly Kernstok, the leader of the group, called for "intellect" and "disciplined human brainwork" in a talk he gave in the Galilei Circle early in 1910. Titled, *Investigative Art*, this lecture reverberated in the Budapest art world and brought many important supporters to the group. Kernstok outlined a bold new approach, which regarded painting as a function of the intellect and a tool to explore the world, much more than smooth and pleasing decoration. In a follow-up talk titled, *The Social Role of the Artist*, he renounced the cozy world of pseudo-folklore that had dominated Hungarian painting at the time and espoused the cause of the artist's social responsibility in shaping the vision of others. He rejected the false Romanticism of "historic painting" and welcomed matter-of-factness, simplicity and truthfulness in art.



MA cover, November 20, 1918 (III/11) with Mattis Teutsch linocut.

DER STURM

Leitung: HERWARTH WALDEN

Juli/August 1921 Neunundneunzigste Ausstellung

PAUL KLEE HANS MATTIS TEUTSCH GESAMTSCHAU

STÄNDIGE KUNSTAUSSTELLUNG BERLIN W 9 / POTSDAMER STRASSE 184a Geöffnet von 10-6 Uhr Sonntags von 11-2 Uhr Auf Wunsch Führung

Der Sturm's 99th exhibition, July-August 1921.

Catalogue page of Der Sturm's 110th exhibition, 1922.

Paul Kles

89 Miniature mit E 90 Ohnmacht der Widersacher / Zeichnung

91 Zeratorung und Hoffnung / Litho

Oskar Kokoschka 92 Die Judentochter 93 Ziegen

Otakar Kubin 94 Die Armen bei der Arbei

Fernand Léger 95 Liegande Frau / Zeichnung 96 Akt / Zeichnung

Franz Marc

98 Clashild 99 Pferd und Igal / Holzschnitt 100 Versöhnung / Holzschnitt 101 Wildpfards / Holzschnitt

Moholy-Nagy 102 Ackerfelder Hels 103 Ackerfelder Hels 113 Kleiner Hof 114 Holz 115 Bahawagon

Gino Severini 116 Zug zwischen Häusern / Zuic

Otto Schliephacke

Kurt Schwitters

118 Schicksat 119 Merzzeichnung 198 120 Merzeichnung 334 / verbürgt rei 121 Merzeichnung 379 , Potsdamer

Hans Mattis Teutsch 122 Komposition 27 123 Komposition 35

Arnold Topp 124 Sonntag 125 Mondoacht 126 Bild mit blessen Haus

Nell Walden 127 Blumen 128 Frühling 129 Farbing Zeichauss The Eight was not a group united by a common style or thematic agenda. Each painter had his own interpretation of the direction set by Kernstok. Inspired to various degrees by the post-Cézannian developments of European art – Cubism and Expressionism – they re-negotiated reality in various ways from Arcadian utopias to structured naturalism. Their deliberate formal distortions and intensified colors brought the refreshing presence of painterly authority onto the Hungarian art scene: the composition had priority, not the subject matter. These were the first artists to claim the right to a new visual idiom. In search of underlying tectonic structures they also explored the power of expressive stylization and visionary images.

The Eight paved the way for a more radical group of avant-garde artists that emerged in Budapest during World War I. The new movement was launched by the charismatic poet, writer, editor and artist Lajos Kassák. Kassák was born to a poor family in 1887 and trained as a child to be a blacksmith. He moved to Budapest, was associated with the Socialist Party, and involved himself in workers' movements while very young. Eager to learn, he would listen to older workers and activists in pubs and party meetings. He even traveled to Paris and Brussels on foot. He frequented the lectures of the Galilei Circle and attended the equally liberal Free School of Humanistic Studies. A stubborn, self-made man, he often described himself as a storm-ridden tree, firmly rooted in the ground and withstanding even the strongest tempest without changing position.

Kassák launched his first periodical, A Tett (The Act) in 1915. Modeled on Franz Pfemfert's socialist Die Aktion (The Action) in Berlin, A Tett was a vigorously anti-war forum, composed of free verse, expressionist prose and political essays. It was immediately banned when, in the summer of 1916, Kassák published works of artists who were citizens of Hungary's war enemies. Kassák responded tactfully by launching a new journal, entitled Ma (Today).

Ma was labeled a "literary and artistic," rather than "political" journal and carried more art-related content. Reproductions of works on paper were listed in the table of contents as independent publications rather than mere illustration material. Both A Tett and Ma embraced Expressionism as the most dramatically rebellious and class-conscious painterly and literary style. Among the painters who associated themselves with Kassák, were József Nemes-Lampérth, Béla Uitz, Sándor Bortnyik, János Schadl and János Mattis Teutsch.

Increased emphasis on art was a strategic move for Kassák, who by that time was seasoned in fighting censorship and realized how much easier it was to get away with pictures than with rebellious words. Eventually Kassák opened a gallery in downtown Budapest where he organized exhibitions of young artists. He sold books and issues of Ma, the publications of Die Aktion, Herwarth Walden's Berlin periodical Der Sturm (The Storm) and the books and catalogues published by Walden's gallery, by then a stronghold of German Expressionism and a crucible of art from Eastern and Western Europe. The shows of the Ma exhibition room generated excitement and interest in town and almost overnight became the center of international art and culture.

The Ma gallery opened on October 14, 1917, with a retrospective of the young Romanian-Saxon-Hungarian artist, János Mattis Teutsch, whose l'nocuts had already been published in Ma. Kassák also published a catalogue to mark the event, and wrote an introduction, underlining the young artist's struggle to synthesize the "rough barbarism" of his Eastern origins with his experiences in the West. Kassák had great sympathy for the artist whose struggles so much resembled his own. He saw Mattis Teutsch's paintings as triumphs over parochialism – "the mud" –achieved through mastery of form and color. He presented Mattis Teutsch as "the most talented among the new generation of painters," the one fathoming the deep realms of the psyche, championing a new sensitivity.

In 1918 Mattis Teutsch published two linocuts in *Der Sturm*, followed by a second exhibition in the *Ma* showroom in November. The critic Iván Hevesy greeted the show with an essay noting the painter's kinship with the aesthetics of *Der blaue Reiter* (Blue Rider). "This art," he wrote, "is the direct expression of inner states of feeling by resorting to absolute painterly means. It is closely related to music." Hevesy emphasized the sensuality of Mattis Teutsch's images, a feature seen as one of the new and liberating concepts of the coming era." His art is inspired and imbued by the fermenting desires and tense instincts residing in the unconscious; his art is the purest erotic art in existence." The *Ma* circle, soon renamed as *The Activists* embraced Mattis Teutsch as one of their most authentic spokespersons.

The first Budapest retrospective of Mattis Teutsch's oeuvre opened in the spring of 2001 in the Hungarian National Gallery. Entitled, Mattis Teutsch and Der blave Reiter, the exhibition, (also shown in Munich's Haus der Kunst that summer), re-introduced the painter in the context of German Expressionism. During that event Lajos Boros, a painter, friend and disciple of the artist, recalled that in 1960, at the age of seventy-six, Mattis Teutsch had received a warning from the Romanian Communist Party (to which he had become a member in his idealistic youth) "to stop corrupting the youth with his art." The painter interpreted the message as a call to destroy his life's work. He asked the young and strong Boros to help him carry out this physically demanding artistic suicide. As Boros explained, the paintings and sculptures were stored in a barn behind the house and even getting to them was difficult. Boros' efforts to dissuade him were rebuffed by the embittered old artist, but his legacy was preserved as Mattis Teutsch took ill and died within days.

This event puts his work in yet another perspective. Placing Mattis Teutsch's artistic and spiritual kinship with *Der blave Reiter* aside, all artistic oeuvres in Eastern Europe shared a common peril of loss. Many of the German Expressionists were drafted in World War I. Some were wounded, where as the lives of August Macke and Franz Marc were cut short as they both died on the battlefield. However, their works were an integral part of German art and culture, whereas Mattis Teutsch's oeuvre is still in the process of rediscovery and the full value of his art is only now being restored.



MA cover, February 15, 1917 (II/4).

Der Sturm cover, June 1925 with Mattis Teutsch linocut.



^{*} Quotes from Hevesy's article are translated by John J. Batki



Mattis Teutsch with his paintings.

Invitation to Visconti Gallery, Paris for Mattis Teutsch's exhibition, April 30, 1925.



The Artist's Life

János Mattis Teutsch was born in the Saxon-Romanian town of Brasov in 1884 to a Hungarian father, János Mattis, and a Saxon mother Josephine Schneider. His father died before his birth, but his mother remarried, and he was adopted and raised by Friedrich Teutsch. He attended the Brasov State Wood and Stone Carving School and in 1901 enrolled at the Hungarian Royal College of Crafts in Budapest. He traveled to Munich in 1903 where he was admitted to the Royal Bavarian College of Fine Arts as a student in sculpture. As an art student in Munich until 1905, Mattis Teutsch was able to keep himself informed of the major art issues of the day. Although there is no evidence of his having ever met Kandinsky or Klee, he is very likely to have seen their works among others who formed the Neue Künstlerverinigung (The New Association of Artists) in 1909 from which Der blave Reiter (The Blue Rider) split in 1911.

Mattis Teutsch left Munich for Paris in 1906 where he supported himself by framing pictures. He studied the works of Van Gogh, the Symbolists, and Gauguin, who had a vividly reverberating retrospective in 1906. He met fellow Romanian sculptor Constantin Brancusi, but focused on drawing rather than sculpture or painting while in Paris. In 1908, after a brieft sojourn in Berlin, he returned to Brasov. He visited Budapest, spent his summers regularly in Berlin and participated in exhibitions in Vienna, Budapest and Berlin. He exhibited several times with *Der Sturm*, along with Kandinsky and Klee. In 1919 his work was included at a show in Brasov organized by the periodical *Das Ziel* (The Goal). He participated at the Exhibition of Progressive Artists in Düsseldorf in 1922. In 1927, he joined the group of abstract artists, which became the Cologne-based Gruppe Progressiver Künstler (Group of Progressive Artists). In 1928, he exhibited at the *Grosse Berliner Kunstausstellung* (Great Berlin Art Show) and established contacts with *Bauhaus* artists.

Although he lived in his hometown for the rest of his life, teaching at the Wood and Stone Carving School, he participated in a number of exhibitions aside from those with *Der Sturm*. These included exhibitions in Budapest, Paris and several solo shows in Romania. His book *Kunstideologie* (Art Ideology), with the subtitle, *Stability and Activity in the Artwork*, was published in Potsdam near Berlin in 1931. In this summary of his thoughts on art he underlined the spiritual dimension of art and the visualization of harmony by intricate systems of horizontals and verticals. He contended that the historic era determined the formal vocabulary of art.

He withdrew from public activities in 1933, dedicating himself to teaching and preparing sketches for mural works. After the end of World War II he became active in the artists' trade union in Brasov and his art took a realist turn. Before his death in March 1960, Mattis Teutsch had a retrospective in Brasov in 1958.

The Artist's Work

Mattis Teutsch's early paintings reveal art nouveau sensualism, expressive power, and contemplative inclination. The melodical lines and pastel colors of his early paintings magically unite vision, longing and a fine-tuned sense

for beauty. Landscape is reinvented as a system of curves and waving lines which generalize the individual site. Hills, trees and plants are envisioned as systems of arabesques, suggesting endless circuits of meditation. His whiplash lines bend the actual curves of the landscape according to his painterly insight. Using color in expressive rather than descriptive function, marks a feature he shared with *Der blave Reiter* artists. Whereas the German expressionists used strong, vivid, intense colors, Mattis Teutsch's early paletta is muted. While Kandinsky and his friends intended to shake up the viewers by their bold use of color, the Romanian-Hungarian painter was lulling them into a dreamy mood with his enticing combinations of pastel mauve, pink, purple, and faint yellow. The sense of hidden secrets suggested by the symbolists is combined here with the expression of longing, musicality and voluptuous interpretation of nature.

His sculpture dating from 1916–1919 is organically shaped and stylized according to the expressionist idiom. Many of the pieces represent a standing female figure bent under a natural or supernatural power. Other woodcarvings, some of them painted in lively colors, represent seated female figures wrapped in a pensive mood. His figural sculptures are reduced to curves and abstract shapes by the end of the decade, their linearism resembling that of his paintings.

By his first Ma exhibition in 1917, both the color and rhythm of his paintings are intensified. The curves he had originally used to depict land-scapes detach from the narrative, and appear as bold, deliberately abstract systems of forms and colors. References to actual landscapes become scarce, then disappear entirely. His compositions burst with powerful colors. They are still composed as webs of arabesques, a remote reference to the original, curving hills of his earlier landscapes. By 1920, these mostly horizontal paintings – their horizontality being the last reminder of their having been landscapes – give way to vertical abstract pictures. He uses strong red, intense yellow, blue, green and pink – bringing to mind the Russian folkloric colors familiar from Kandinsky's and Jawlensky's pre-World War I paintings. Strong colors also appear in his painted wooden sculptures reminsicent of nudes, tending toward total abstraction.

In 1921 Mattis Teutsch once again modifies the scheme, starting a series of pictures that he called "the flowers of the soul." These abstract compositions feature diagonals with highly colored circles and other elements which appear as systems of carefully balanced polar opposites, such as sharp and blunt, upper and lower, straight and circular. Placing increasingly intense hues of the same color on the canvas results in the sense of gradually heightening the force of that color: an effect reminiscent of the Fauves, a celebration of color.

By 1922 his paintings cool down. Mattis Teutsch enters a period of rigorous geometric constructions often described as constructivist. The new works, a series including linoleum cuts, are disciplined architectural compositions like his sculptures of the same period. In contrast to his early, visionary landscapes, which spread out on the canvas or paper as musical currents, the constructivist works feature clear-cut isolated constructions in the center of the picture space.



Les chroniques du jour (Paris) June issue 1925, cover with Mattis Teutsch linocut.

Mattis Teutsch among his sculptures, circa 1929. Archive photo.





János Mattis Teutsch, circa 1902.

By 1926 these abstract forms morph into stylized male and female figures in both his painterly and sculptural work. The reductive use of colors, the angular shapes, and the suggestive symbolism of these late 1920's works reveal them as urban visions of the "new man" and the "new woman." They are repercussions of early constructivist utopias and an anticipation of what will become socialist realism, embraced by Mattis Teutsch in the 1940s.

Although Mattis Teutsch was personally absent from the scenes of the Hungarian Avant-Garde, he was indelibly a part of it since his first publications with Ma. He was the sole representative of the spiritualized, abstract current of Expressionism, represented by Der blave Reiter, while most other Hungarian expressionists were closer to the heavier dramatic art of Die Brücke. His repeated presence in exhibitions in Berlin throughout the 1920's enhanced the weight of Hungarian artists and critics there. László Moholy Nagy, the constructivist László Péri, the critics Ernő Kállai and Alfréd Kemény were important figures of the art scene, while other Hungarians like Aurél Bernáth, József Nemeslampérth, József Egry, to give but a few examples, also exhibited with Der Sturm. Hungarians were also active in and around the Bauhaus making Mattis Teutsch's attempts to establish contacts with the school even more natural.

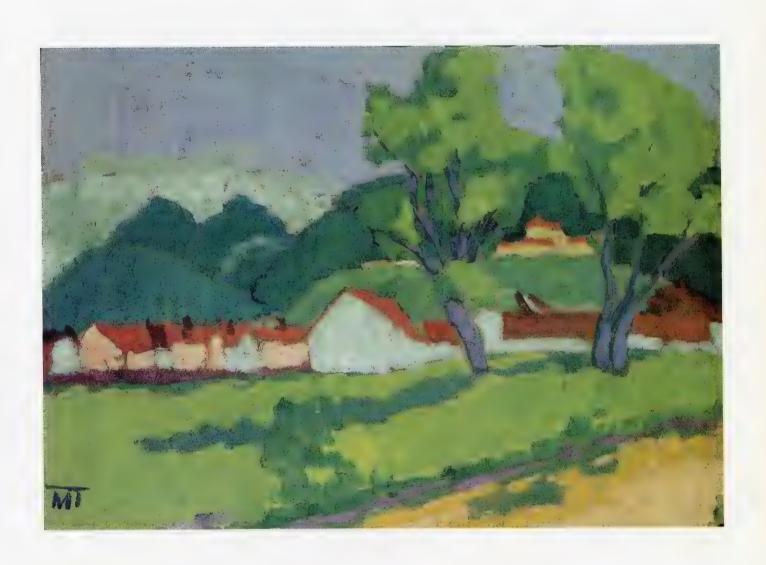
The work of Mattis Teutsch has been shown in several exhibitions of the Hungarian Avant-Garde in Europe and in the United States. A selection of his paintings and linocuts has recently been presented at the Los Angeles County Museum of Art's *The Avant-Gardes of Central Europe: Exchange and Transformation* 1910–1930, which opened in March 2002.

Mattis Teutsch's exhibition in the Redut room, Brasov, 1919.





János Mattis Teutsch Landscape, 1910 Oil on cardboard 12 x 16 inches; 30.5 x 40.5 centimeters



János Mattis Teutsch
Lonely tree, 1916
watercolor on paper
8 1/4 x 11 3/8 inches;
21 x 29 centimeters



János Mattis Teutsch Landscape with road, 1915 watercolor on paper 10 5/8 x 14 9/16 inches; 27 x 37 centimeters



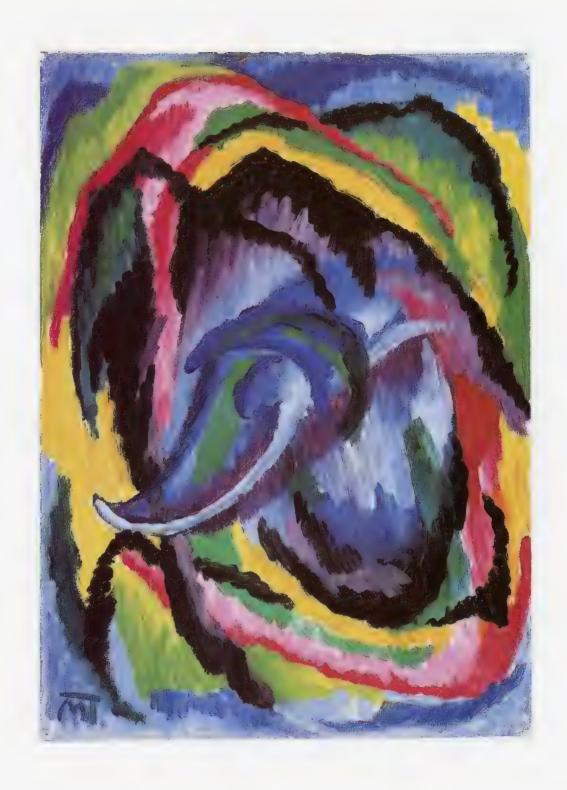
János Mattis Teutsch Violet Landscape, circa 1917 oil on board 11 13/16 x 15 3/4 inches; 30 x 40 centimeters



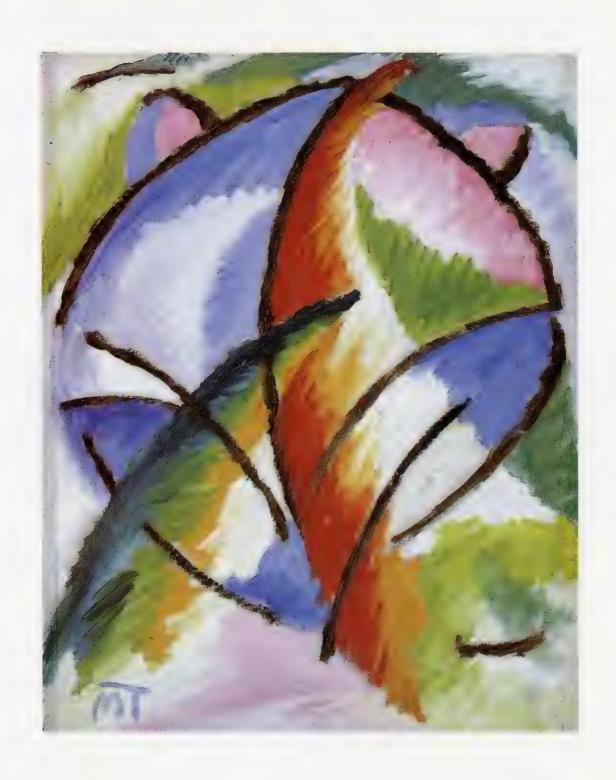
János Mattis Teutsch
Composition, 1919
watercolor on paper
10 1/4 x 113/8 inches
26 x 29 centimeters



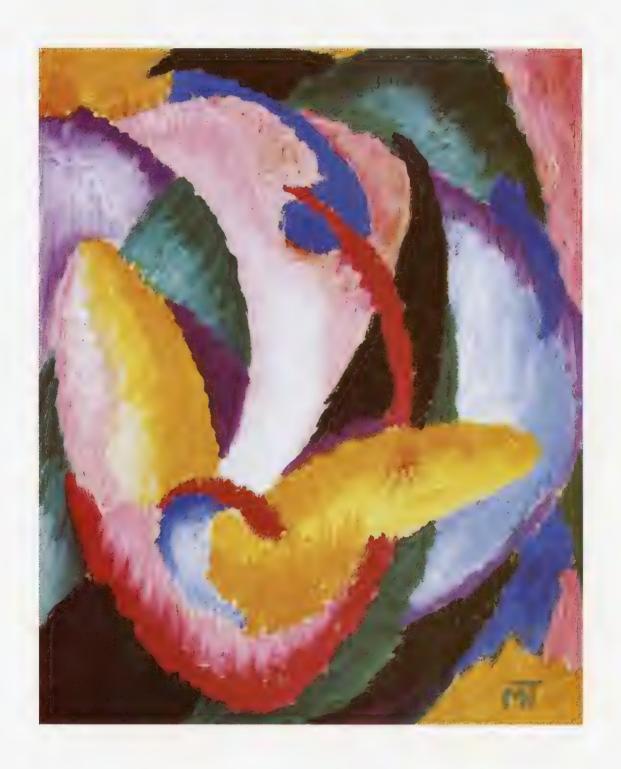
János Mattis Teutsch
Composition, circa 1918
oil on cardboard
17 15/16 x 14 9/16 inches;
44 x 37 centimeters



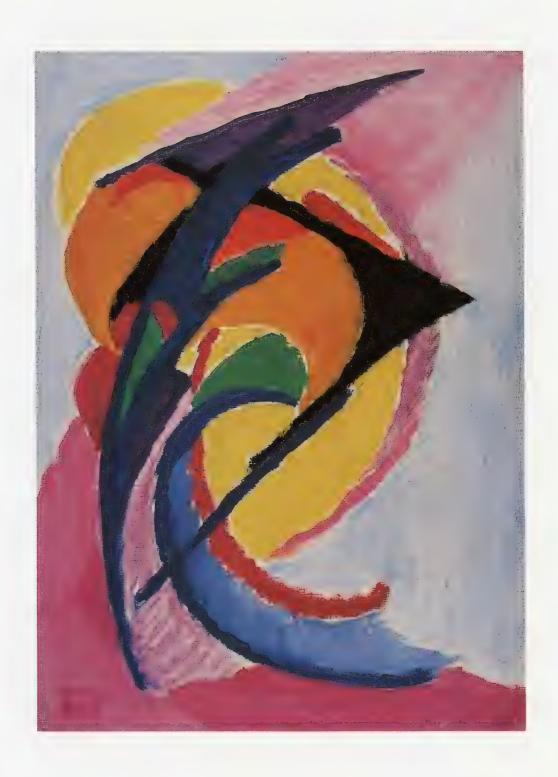
János Mattis Teutsch
Composition, 1920
oil on cardboard
14 3/16 x 11 7/16 iches;
36 x 29 centimeters



János Mattis Teutsch Sensation, circa 1920 oil on paper 14 9/16 10 5/8 inches; 37 x 27 centimeters



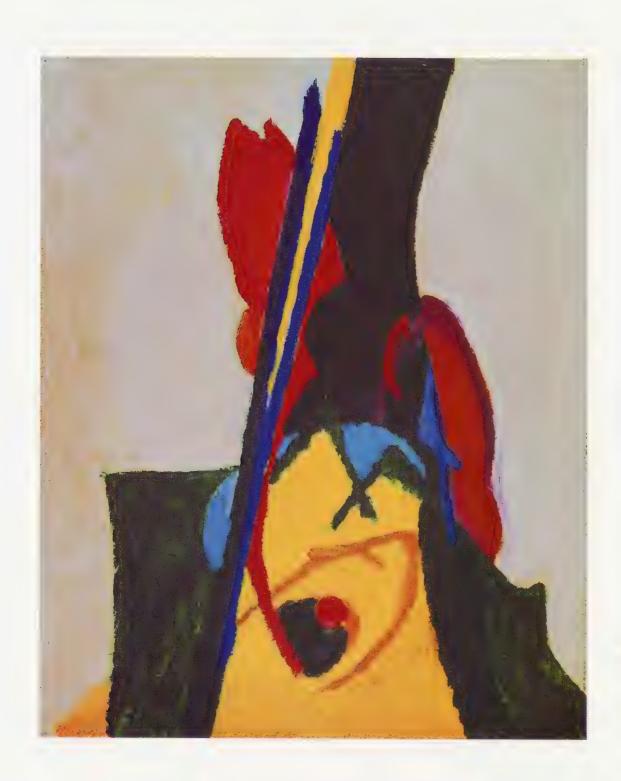
János Mattis Teutsch
Composition, circa 1922
oil on board
13 x 9 13/16 inches;
35.2 x 25 centimeters



János Mattis Teutsch
Composition, 1923
oil on board
14 1/2 x 11 13/16 iches;
37 x 30 centimeters



János Mattis Teutsch
Composition, 1922
oil on cardboard
14 1/16 x 11 5/16 inches;
35.7 x 28.8 centimeters



János Mattis Teutsch
Composition VI, 1924
oil on board
39 3/8 x 27 9/16 inches;
100 x 70 centimeters



János Mattis Teutsch
Composition, 1924
oil on cardboard
14 1/8 x 10 1/4 inches;
36 x 26 centimeters



János Mattis Teutsch Composition, 1925 oil on board 12 13/16 x 10 inches; 32.6 x 25.5 centimeters



János Mattis Teutsch
Composition, circa 1925
ail on board
12 7/8 x 9 15/16 inches;
32.7 x 25.2 centimeters



János Mattis Teutsch Composition, 1925 oil on board 13 7/8 x 9 15/16 inches; 35.2 x 25.2 centimeters



János Mattis Teutsch Composition, 1925 oil on board 12 13/16 x 9 13/16 inches; 32.6 x 25 centimeters







János Mattis Teutsch
Landscape with Trees, circa 1918
charcoal on paper
5 5/16 x 6 7/8 inches;
13.5 x 17.5 centimeters



János Mattis Teutsch Landscape, circa 1918 charcoal on paper 5 2/3 x 7 1/6 inches; 14.3 x 18.3 centimeters



János Mattis Teutsch Landscape with Figures, 1918 charcoal on grey paper 9 9/16 x 10 1/16 inches; 24.3 x 25.5 centimeters



János Mattis Teutsch Figure, 1925 red crayon on paper 11 13/16 x 7 3/4 inches; 30 x 19.5 centimeters







János Mattis Teutsch
Sculpture, 1916
wood
14 x 4 1/4 x 2 3/8 inches;
35.5 x 10.8 x 6 centimeters



János Mattis Teutsch
Maternity
wood
8 1/4 x 6 5/16 x 1 3/4 inches;
21 x 16 x 4.5 centimeters



János Mattis Teutsch
Sculpture
black lacquer on wood
8 1/2 x 2 5/16 x 1 9/16 inches;
21.5 x 6 x 4 centimeters







Eva Bajkay, Chief Curator of Graphic Arts for the Hungarian National Gallery in Budapest, received her degree in art history from the Hungarian Academy of Science in 1983. She has organized exhibitions in her native Hungary as well as abroad. Her explorations of the Classics of the Hungarian Avant-Garde have been featured in a variety of venues including sites in Kassel, Paris, Helsinki, Innsbruck, Vienna, Tokyo and Brussels. In 2001, she curated János Mattis Teutsch and the Blue Rider for the Hungarian National Gallery in Budapest and the Haus der Kunst in Munich. Her writings on the classical Hungarian Avant-Garde and their international connections have appeared in books, periodicals, catalogues throughout Austria, Germany and the United States.

János Mattis Teutsch as a Printmaker

ÉVA BAIKAY

Printmaking had a renaissance at the turn of the 20th century in Europe. Art schools incorporated print media into their curriculums and new print shops began to open. This was true of the Hungarian Royal College of Crafts in Budapest, where János Mattis Teutsch enrolled in 1901. After his experience at the woodcarving school in Brasov, Mattis Teutsch was well suited for making wood and linoleum cuts. Relief printing was also easily accesible, requiring no elaborate setup, unlike etching or lithography.

After 1900, linoleum was increasingly used for printmaking because it was inexpensive and readily available. Less textured than wood, it worked well for obtaining large, smooth surfaces. Fine lines had to be avoided because of the high flexibility of the material, but this suited the new style of decorative elements and simplified forms. This feature also made linoleum cuts popular with art nouveau designers.

Mattis Teutsch had many opportunities to see the modern reassessment of the traditional medieval German woodcutting at exhibitions in Munich, Vienna and Budapest. In the early 1900s, the making of woodcuts and linocuts gained popularity in Munich, the art capital of southern Germany. The romantic, mountainous landscape of the region affected the paintings and prints of the local artists. Coming from a similarly mountainous area, Mattis Teutsch was sensitive to German influences, including the new interest in print media.

Prints executed with traditional and modern techniques were widely exhibited in Munich. Due to the publication boom and trendy publishers, Munich was regarded as the center of printmaking in Europe. Private art schools offered studies in printmaking, training both artists and future master printers. In Munich, new ideas in printmaking were largely imported by pioneering Russian artists, such as Wassily Kandinsky, withwhose work Mattis Teutsch was familiar.

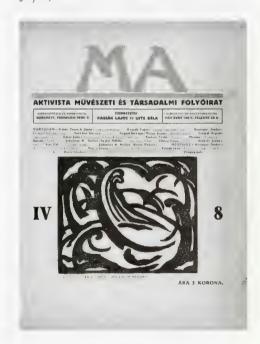
It is not clear when Mattis Teutsch began making prints. He probably started after 1914, a year that marked a change of style in his painting. There are, however, a few prints which, according to his family, were created circa 1911–12. At that time Mattis Teutsch was already on the faculty of the Wood Carving School in Brasov and probably fabricated wooden objects for sale. Making woodcuts and linocuts meant only one step forward from carving small objects.

In the early 1910's, Mattis Teutsch stopped creating rough-hewn, expressive sculptures and figurative oil-paintings. Instead, he worked with watercolor on paper, which offered him more freedom of expression. He covered the entire surface of his pictures with an all-over system of rhythmically alter-



Mattis Teutsch Linocut, 1916.

MA cover with Mattis Teutsch linocut, July 1, 1919.



Mattis Teutsch Linocut, 1917.



nating blotches. Also inspired by the prints of *Der Sturm* artists, this was the idiom he used when he set out to make prints.

Living in a small sublet room in Budapest, the easy-to-operate, manually handled linocut process was affordable and feasible for him. Linocuts helped to establish him as an artist and to sell his work. In 1916, when he showed watercolors at his Budapest exhibition, he was already actively making linocuts. Therefore he had a whole portfolio to show to Lajos Kassák, organizer of the Ma group, at the beginning of 1917. Kassák appreciated the well-traveled young man and his innovative, internationally informed art. Both felt close to the primitivism of the expressionists, their elementary impulses and scorn for technical civilization. They also shared the desire to create a new Hungarian art which would be integrated into the international scene. For Kassák, it might have been easier to open his new gallery with the works of a newcomer than choose between his brother-in-law, Béla Uitz, and his friend József Nemes-Lampérth. For all of these reasons, Kassák selected Mattis Teutsch's work for the inaugural exhibition of the Ma group.

This is how Ma, the widely known periodical of the Hungarian Avant-Garde started to publish Mattis Teutsch's works. On the cover of the 1917 issue was a monumental female figure, seen in an abstract landscape, enhanced by light blotches serving as a visual scream. "Mattis Teutsch's quest of form gains real weight first of all in his linoleum cuts", Kassák wrote in his catalogue essay. "I expect him to develop closer ties to us by working in this material." Kassák was looking for anything that was new and idiosyncratic. He exhibited Mattis Teutsch's oil paintings, watercolors and a series of woodcuts and linocuts. These innovative works inevitably caught the attention of critics.

In the midst of the isolation, poverty and increasing demand for publications, the anti-war journal Ma, made general statements. This was in marked contrast to the deluge of drawings and portfolios dedicated to images of the war, often made by war correspondents. Ma proposed nature as an escape from the bloodbath. While Kassák's activism meant incessant progress, the meditative contemplation of Mattis Teutsch's land-

Cover of János Mattis Teutsch's linoleum album, MA publication 1917.



scapes offered a different alternative to the catastrophe. They also differed from the classicist-arcadian visions of Uitz and Nemes-Lampérth, where strong but serene figures suggested pacifism. Mattis Teutsch's landscapes opened up the cosmic dimensions of Expressionism. It was an escape into metaphysics from the social and ethical problems raised by the war. Kassák's poetry also embraced the entirety of the universe. Mattis Teutsch's drawing to Kassak's poem, "Summer-Orchestra", depicted a visionary landscape, which was executed on a page from Ma. Rhythm in his graphic works was no mere decorative component but rather it visualized the pulse of nature.

Dynamism was grafted into modern art by the futurists. The expressionists found macrocosmic rhythms in microcosmic motives, as enhanced in their various manifestos which championed abstraction. Intuitively rather than knowingly, Mattis Teutsch was in sync with these artists.

After his first Budapest solo exhibition, a portfolio including 12 linoleum cuts was published by Kassák. The Ma journal informs us that the new works were printed in an edition of 100 on "fine handmade paper." The somewhat crammed composition of trees on the cover was heavily dramatic — a traditionally Hungarian feature of Mattis Teutsch's works. In many of the images, a solitary male or female figure, a haystack or a house is seen in a landscape reduced to wave-lines. Rhythm of lines, orchestration and harmony of the black and white parts dominated these pictures. Critic Iván Hevesy wrote of the linocuts 1918, "...the whole land is suffering, fraught with anxiety and tension. The tortured, restless lines discern the contours of a tortured, restless human figure. This defines the atmosphere of the picture, and there is no escape from its psychological impact".

In 1916, the artist's wife died. Like his lonely figures, Mattis Teutsch found peace not in the dire realities of society, but in the elusive visions of nature. The critic Aladár Bálint aptly saw "Bartókian funeral music" in these "quivering landscapes".

Watercolors signaled a rebirth in Mattis Teutsch's career after he had destroyed his representational oil paintings. The pastel colors of his previous work was now reduced to the positive and negative contrast of his black and white linocuts. This clearly articulate code of form and rhythm greatly affected his later painting.

The anthropomorphic tree-man motif appeared both in his paintings and prints in 1918. The tree in these works appears as the expressive symbol for man, reflecting the influence of Eastern philosophy on the painter. In the Indian Veda, the tree stands for strength and vigor. In this interpretation, trees emerge from the powerful depth of the earth, their barren erect trunks symbolizing the active potential of verticalism. Mattis Teutsch's symbolic lines speak of the warshaken world and failed acts. In the foreground of many linocuts, mantrees embrace, as if searching for shelter, against an infinite white background shining with mystical light. Mysticism is more obvious in the paintings derived from these linocuts, where golden yellow symbolizes infinity. These linocut-like oil paintings drove the artist back to painting. Several editors understood the importance of these works and reproduced them in Erdélyi Szemle (Transylvanian Observer), Der Sturm and in the Ma journal.



Der Sturm cover with Mattis Teutsch linocut, November 1923.



Mattis Teutsch Linocut, 1919.

Mattis Teutsch photograph by Zoltán Szécheny, 1928.



makin Tenhon

Prints continued to be an important step in developing the compositions of paintings. The images inspired by the mourning of his first wife were followed by pictures celebrating the family bliss he found with his second wife from Vienna. These new prints are replete with dynamism generated by two embracing humans. The figures are generic, spiritualized and visionary. Mattis Teutsch visualized ideas and ideals within them. These organic compositions irradiate subliminal eroticism.

In the crisis following World War I, inner stability was coveted. In Transylvania, (which was detached from Hungary and joined with Romania), exploring Eastern philosophies provided an intellectual safe haven. In the wake of the war, the expressionists of *Der Sturm* in Berlin were also inspired by Eastern thinking. Tired of the tricks and spins of politics, they sought to dissolve the self and the world into one all-inclusive sensation. Mattis Teutsch's increasingly abstract human figures, placed in the focus of concentrical, dynamic compositions, started to express movement, as seen, for example, in a piece where two figures occupy the total space of the paper. The artist changed the size of the block according to the requests of the journals that reproduced his images.

The next period in Mattis Teutsch's works on paper was marked by his series of linocuts titled *Gedichte, Schnitte* (Poems, Cuts) which might best be called sensation-images. This included nine cuts made in a few amateurish copies and presented in a folio. An abstract figure reminiscent of a horse and a rider is on the title page. He was searching for inner balance: the works were, in the artist's word, "sensations" both in the physiological and psychological sense. Kassák did not publish this collection, only four pieces of it appeared as illustrations to the poems of Andor Simon in 1921. Although Mattis Teutsch made attempts at writing poetry, the expressionist habit to juxtapose poetry and image was realized here by two different authors – a poet and an artist.

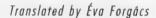
These abstract "sensation" drawings were shown at the exhibition of works on paper organized by Ma in January 1919. Oil paintings inspired by these cuts were exhibited in the artist's 1919 solo show in Brasov. The second exhibiton, in 1921, presented a small selection of works on paper. The artists stated at the occasion: "I mostly work on compositions where man is the point of departure. Man as vibrations of his soul, dematerialized, as a point of contact for sensation. Sensation defines the work, the rhythm of which originate from inner vibrations."

The post 1920 period brought calm and more astute insight. Mattis Teutsch was preoccupied with color dynamism, the origins of life and transitions of buds to flowers. Making works on paper was a background activity, but a few linocuts were still made in 1923. One represents spiral movement, its dynamic diagonal a possible symbol of the outburst of life. Another is the abstracted form of a jumping horse, marking the tendency to more formal discipline and increased emphasis on straight lines and inner construction in Mattis Teutsch's works.

A series of linocuts from 1924 is closest to the Hungarian version of Constructivism as represented by Kassák's and Bortnyik's "Picture-Architecture" works and Moholy-Nagy's and Péri's linocuts published in Der Sturm. Mattis Teutsch focused on the spatial relations and interactions of forms without utopian or pragmatic considerations. He strived for precision

and clear geometry. In some of these works he colored certain clearly articulated forms in red, green, yellow and blue. He published 25 copies of a new portfolio including six sheets each, but no complete copy has been preserved. Each portfolio was designed to include one linocut in colors and an extra piece for the cover. (Four different color-variants are known from a private collection in New York City).

The new figurative period starting after 1925 brought to closure Mattis Teutsch's activity in the graphic arts. The new cuts made after ink drawings were not experimental works, but illustrations to his *Kunstideologie* (Art Ideology) that he was writing. Pictures were not emotional any more: rather, they were used (in a way unprecedented in the artist's career) to illustrate somewhat naive and contrived ideas. Thus print media and practices lost their inspiring and experimental function in Mattis Teutsch's work. From to time, toward the end of his life, he made a linocut or two to make a perhaps nostalgic return to the genre and for remembering the importance of it in his ceuvre. In the artist's recollections, dictated to his son in the late 1940s, Mattis Teutsch intended to devote one whole chapter to printmaking in recognition of the importance that this technology which impacted his entire artistic career.





Der Sturm postcard to Mattis Teutsch, March 19, 1929.



Mattis Teutsch Linocut, 1924.



János Mattis Teutsch
Landscape, circa 1916
linocut on paper
5 11/16 x 5 1/4 inches;
14.4 x 13 centimeters



26.

János Mattis Teutsch

Landscape, 1917

linocut on paper
6 1/16 x 8 1/8 inches;
15.4 x 20.7 centimeters



27.

János Mattis Teutsch

Landscape, 1917

Linocut on paper,

65/16 x 8 1/16 inches;
16 x 20.5 centimeters



János Mattis Teutsch Landscape, 1917 linocut on paper, 5 x 6 3/8 inches; 12.7 x 18.8 centimeters



29.

János Mattis Teutsch

Landscape, 1917

linocut on paper
5 13/16 x 4 5/16 inches
14.8 x 11.4 centimeters



János Mattis Teutsch Landscape, 1917 linocut on paper published by MA, 6 11/16 x 8 7/8 inches; 17 x 22.8 centimeters



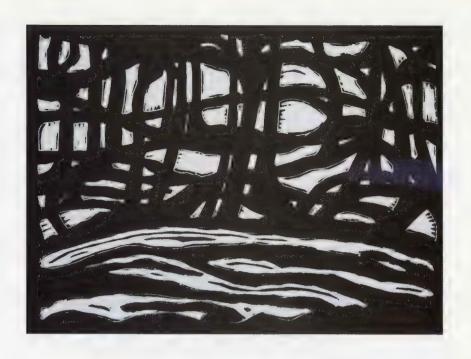
János Mattis Teutsch Landscape, 1917 linocut on paper published by MA 6 11/16 x 9 1/16 inches; 17 x 23 centimeters



János Mattis Teutsch Landscape, 1917 linocut on paper published by MA 6.13/16 x 9 1/8 inches; 17.4 x 23.2 centimeters



János Mattis Teutsch Landscape, 1917 linocut on paper published by MA 63/4 x 9 1/8 inches; 17.2 x 23.1 centimeters



34.

János Mattis Teutsch

Landscape, 1917

linocut on paper published by MA
9 1/16 x 8 13/16 inches;
23 x 17.3 centimeters

35.

János Mattis Teutsch

Landscape, 1917

linocut on paper

5 1/8 x 7 7/16 inches;
13 x 18.8 centimeters



János Mattis Teutsch Landscape, circa 1917 linocut on paper 4 7/8 x 7.7/16 inches; 12.5·x 18.8 centimeters



37.

János Mattis Teutsch

Landscape, 1917

linocut on paper

5 1/2 x 4.1/2 inches;
14 x 11.5 centimeters





38.

János Mattis Teutsch

Landscape, 1918

linocut on paper

5 3/8 x 5 7/8 inches;

13.7 x 15 centimeters

39.

János Mattis Teutsch

Landscape, 1918

linocut on paper

5 1/8 x 7 1/2 inches;
13 x 19 centimeters



János Mattis Teutsch
Landscape, 1919
linocut on paper
7 1/8 x 6 13/16 inches;
18 x 17.3 centimeters

41.

János Mattis Teutsch

Landscape, 1919

linocut on paper

7 3/16 x 8 1/4 inches;
18.2 x 21centimeters



János Mattis Teutsch:
Landscape, 1919
linocut on paper
7 3/8 x 7 inches;
18.8 x 17.8 centimeters

János Mattis Teutsch Landscape, 1921 linocut on paper, 9.3/8 x 2 15/16 inches; 23.8 x 7.5 centimeters



János Mattis Teutsch Landscape, 1921 linocut on paper 6 13/16 x 3 3/4 inches; 17.3 x 9.6 centimeters

János Mattis Teutsch Landscape, 1923 linocut on paper 6 1/2 x 5 7/8 inches; 16.5 x 15 centimeters





46.

János Mattis Teutsch

Landscape, 1923

woodcut on paper
6 13/16 x 4 1/8 inches;
17.4 x 10.5 centimeters



Currents in the Hungarian Avant-Garde

ÉVA FORGÁCS

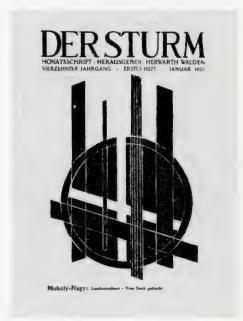
Although Hungarian artists had already embarked on new work-projects at the turn of the 20th century, historical changes brought on by World War I cut into the development of art and culture. The figural studies and bold compositional innovations of the pre-war decade promised unbroken development along the main lines of European painting. The Cézanne-inspired still lives of Róbert Berény, the clearly structured landscapes of Vilmos Perlrott-Csaba, the expressive work of József Nemes-Lampérth, and János Schadl collectively characterized Hungarian painting at this time with lively colors and strong sensual materialism.

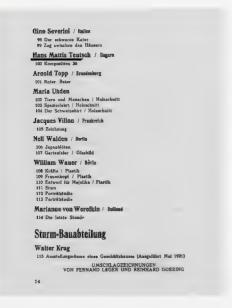
With the disintegration of the Hungarian Commune in the spring and summer of 1919, Hungary experienced dramatic events. Its defeat had a devastating affect upon the numerous progressive artists and teachers who idealistically believed in the new possibilities promised to them. The demise of this short-lived communist dictatorship induced the largest-scale emigration of artists from Hungary on record. This circumstance shifted the scene of the Hungarian avant-garde from its homeland to various European cities, particularly Vienna, Berlin and Weimar. The revolutionary artist, Lajos Kassák and his Ma group, including Sándor Bortnyik and Béla Uitz, established a workshop in Vienna early in 1920, and formed contacts with other European avant-garde groups and Soviet artists. Many other notable artists such as László Moholy-Nagy, József Nemes-Lampérth, and Lajos Tihanyi also made Vienna their first destination.

Meanwhile, Germany rapidly became the magnet for the entire progressive art community of Europe. Many Hungarian artists traveled to Berlin to exhibit in Herwarth Waldens's gallery, Der Sturm, and found themselves in the capital of Expressionism, and then to follow, Dada and Constructivism. Significant artists such as Lajos Tihanyi, Béla Kádár, József Nemes-Lampérth, János Mattis Teutsch and Hugo Scheiber represented versions of Expressionism in Walden's gallery. Furthermore, Béla Uitz was among the first artists to bring first-hand news to Berlin from Russia on Soviet Constructivism in the end of 1921, and began to combine his earlier expressive-visionary idiom with constructivist geometry. Alongside Uitz, the emerging artist László Moholy-Nagy adopted International Constructivism and participated at the Congress of Constructivists and Dadaists in Weimar in 1922. At the same time the architect Farkas Molnár launched a new movement within the constructivist current, founding the KURI (Constructive, Utilitarian, Rational, International) group in 1922.

Many Hungarian Avant-Garde artists traveled to Weimar as well and became affiliated with the Bauhaus. As a representative of Constructivism, Moholy-Nagy became the youngest artist to be hired as a member of its faculty in 1923. He rapidly engaged himself in such cutting edge activities

Der Sturm cover, January 1923, with László Moholy Nagy linocut.





100th Exhibition Catalogue of Der Sturm, 1921, Page 14.

Catalogue excerpt of the 116th exhibition, Der Sturm Berlin, February 1923.

Moholy-Nagy

Gesamtschau





Der Sturm cover, December 1924 with László Moholy-Nagy linocut.

as photography, photomontage, photogram, as well as filmmaking. The student body of the Bauhaus included a great number of Hungarians with Farkas Molnár, and later the photographer Judit Kárász among them. Although Bortnyik never officially enrolled in the Bauhaus, he spent a lot of time in Weimar between 1921–1922 and participated in many Bauhuas related activities.

Despite the fact that many of these artists, for example Tihanyi, moved to Paris, the Hungarian Avant-Garde ultimately found its new home in the cities of Vienna, Berlin and Weimar in the early 1920s. Although these artists were uprooted from their homeland and forced to emigrate, this detour was the essential ingredient in the enrichment of their artistic growth. The richly interwoven artistic milieu pulsing throughout these cities has proven to be a vital element in the maturation of the Hungarian Avant-Garde.



Róbert Berény
Standing nude, circa 1912
walnut stain on paper
12 1/2 x 6 1/2 inches;
31.8 x 16.5 centimeters

Róbert Berény

(1887, Budapest - 1953, Budapest)

Berény was a leading figure among *The Eight*. His paintings were influenced by Post-Impressionism, particularly the art of Cézanne. Active also as a theoretician, composer and music critic, Berény was well known among the intellectual circle of the Hungarian Soviet Republic of Councils. In 1913 he painted an important portrait of famed composer, Béla Bartók. One of his posters, *Stand To!*, became a symbol of the Hungarian Soviet Republic Commune.

Berény studied in both Budapest and Paris, later settling in Vienna from 1920–1926. After 1926, he returned to Budapest where he taught at the School of Fine Arts. Unfortunately, many of his works were lost forever when his studio was destroyed in 1945.



48. Sándor Bortnyik Rhythm, 1918 linocut on paper 47/8 x 7 inches; 12.5 x 17.8 centimeters

Sándor Bortnyik
Composition in Red
linocut on paper
7 11/16 x 11 1/16 inches;
19.5 x 28 centimeters

Sándor Bortnyik

(1893, Marosvásárhely – 1976, Budapest)

Bortnyik was an influential activist in the Ma circle from 1917–1921 and was also involved with the Hungarian Soviet Republic of Councils. After living in Vienna and Weimar, Bortnyik returned to Budapest in 1925, where he edited the artistic journal, \acute{U}_{j} Föld (New Earth). In that same year he founded a short-lived avant-garde theatre, $Z\"{o}ld$ $Szam\'{a}r$ (Green Donkey), with \ddot{O} dön Palasovszky and István Iván Hevesy.

From 1928–1938 he ran a school in Budapest known simply as *Workshop*, which he fashioned after the *Bauhaus*. He taught briefly at the Budapest School of Industrial Arts Crafts and was director of the Budapest School of Fine Arts from 1949 to 1956.





Lajos Kassák
Composition, 1923
india ink on paper
11 x 8 inches;
28 x 22 centimeters

Lajos Kassák

(1887, Érsekújvár – 1967, Budapest)

Born in Érsekújvár, (now Nové Zámky, Slovakia) Kassak moved to Budapest in the early 1900's. A self-taught artist, he also worked as a poet, writer and editor, publishing *A Tett* (The Deed) in 1915, an anarchist journal banned by the authorities shortly after publication. He also edited the *Ma* journal and was a catalyst amongst the Hungarian Soviet Republic of Councils.

Forced to emigrate because of his political writings, he lived in Vienna from 1920 to 1926, producing collages, paintings and sculpture. In 1926 he returned to Hungary, editing *Dokumentum* (1926/27) and *Munka* (Work) (1928–1938). In the 1930's he was an influential teacher of the second generation of the Hungarian Avant-Garde. This was followed by a renewed dedication to his own art, mastering both constructivism and hard edge painting. In the mid-1960's, Kassák's paintings were presented in an exhibition at the Galerie Denise René in Paris.



58.

Béla Kádár

Encounter, circa 1920's

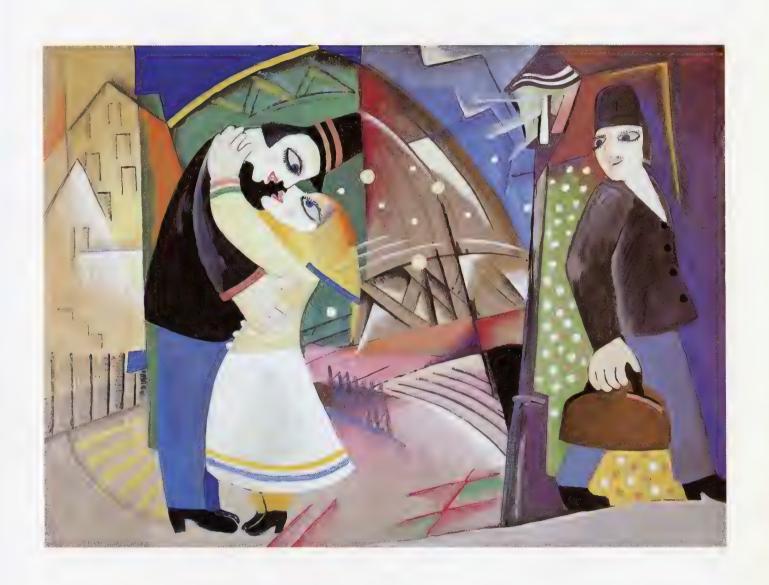
tempera on paper
17 3/4 x 23 5/8 inches;
45 x 60 centimeters

Béla Kádár

(1887, Budapest - 1956, Budapest)

Self-taught in both painting and the graphic arts, Kádár established himself as one of the most creative and original artists of the Hungarian Avant-Garde.

Throughout the 1920s he exhibited in Vienna followed by exhibitions with *Der Sturm* in Berlin. His work was reproduced in both the *Der Sturm* and *Ma* journals. In 1926 he participated in the Museum of Modern Art's Société Anonyme exhibition. He returned to Hungary in 1932.



Judit Kárász Újfehértői szik, 1935 (Drought at Újfehértő) vintage silver gelatin print 6 x 8 3/4 inches; 15.2 x 25.2 centimeters

Judit Kárász

(1912, Szeged – 1977, Budapest)

Kárász received early training in Hungary before attending the *Ecole de la Photographie* in Paris and the German *Bauhaus*, where her instructors included Wassily Kandinsky, Josef Albers and László Moholy–Nagy. Karasz belonged to the younger, more pragmatic generation of Bauhaus students, exploring real-life situations rather than patterns of aesthetic dogma. Despite the emphasis placed upon objectivity at the Bauhaus, Karasz's images seem to exude emotional content.

Kárász was forced to flee Hungary, moving first to Berlin and later to Copenhagen before eventually returning home in 1949. For 20 years she supported herself by working as a staff photographer at the Hungarian Museum of Decorative Arts. Her work, often created privately, reflects both her Modernist training and social concerns. It is important to note that Judit Kárász faced the double challenge of being both a woman and a photographer, at a time when neither were fully accepted.



63. László Moholy-Nagy Untitled Composition, circa 1925/32

watercolor, collage and pencil on paper 19 1/2 x 13 1/2 inches; 49.5 x 34.3 centimeters

László Moholy-Nagy

(1895, Bácsborsod – 1946, Chicago)

With initial interests in writing and law, Maholy-Nagy first began to draw as a soldier along the Russian front during World War I. He went on to study art in Berlin and subsequently became an exhibiting artist in Budapest. He became acquainted with Kassák in 1917 and visited the exhibitions of the Ma circle. After becoming involved with the Activist movement, Moholy-Nagy had to emigrate. He lived shortly in Vienna, later settling in Berlin, where he exhibited with Der Sturm. He served as the Berlin correspondent of the Ma journal and edited Buch Neuer Künstler (The Book of New Artists), with Kassák in 1922. While in Berlin he met El Lissitzsky, Theo van Doesburg, and became an important member of the Constructivist artists' community. In September of 1922 he participated at the Constructivists' Congress in Weimar and was hired as the youngest member of the Bauhaus faculty by Walter Gropius in 1923. He also served as editor of the Bauhaus Bücher (Bauhaus Books) series. He later lived and worked in Amsterdam, london and Chicago, where he founded the New Bauhaus in 1937.

Of great importance was his experimental nature, seeking out new materials and using industrial techniques to create constructions, such as his *Light and Space Modulators*. Highly influential, he was associated with the movements of Suprematism, Constructivism, De Stijl and Dada. Moholy-Nagy was active as a painter, sculptor, printmaker, photographer, filmmaker, writer and designer.



Farkas Molnár
Architectural composition #I
distemper on paper,
5 7/8 x 7 1/2 inches;
15 x 19 centimeters

Farkas Molnár

(1895, Pécs - 1945, Budapest)

A renowned Modernist architect, Molnár studied in Budapest at the Technical University and at the School of Fine Arts before attending the *Bauhaus*, where he studied with Walter Gropius.

Active as a graphic artist and painter, Molnár's work was published in the Ma journal. He helped plan various buildings in Budapest and was a leader of the Hungarian section of the International Architects' Organization, CIAM, from 1928 to 1938. His articles written for the Hungarian magazine, *Tér és Forma* (Space and Form), helped to promote Modern architecture.



Csaba Vilmos Perlrott
Landscape in Kecskemét, 1913
oil on canvas
35 7/16 x 39.3/8 inches;
90 x 100 centimeters

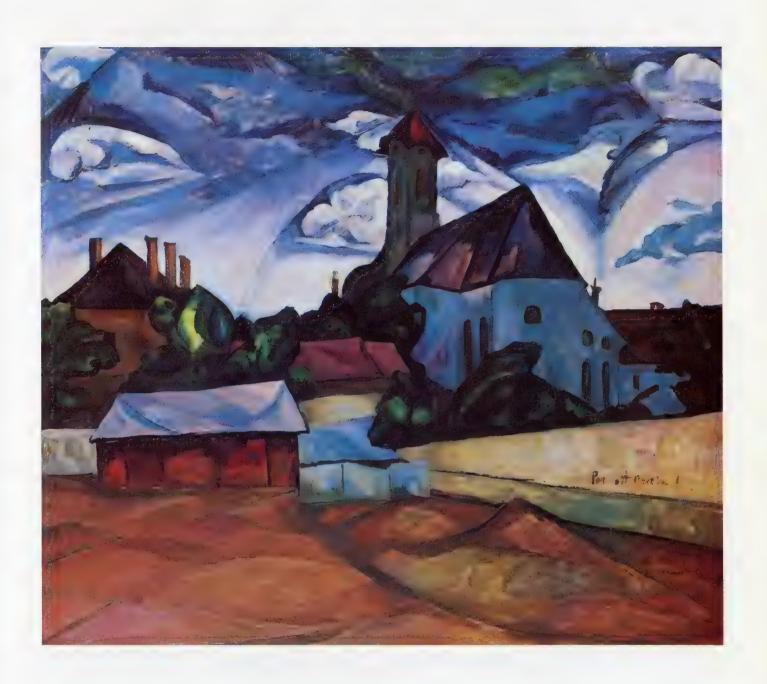
Csaba Vilmos Perlrott

(1880, Békéscsaba – 1955, Budapest)

Csaba Perlrott studied in Budapest and Nagybánya, where he was part of the local Neo-Impressionist circle. He received a scholarship to the Academie Julien in Paris and in 1906 began studying with Henri Matisse. The following year his works were exhibited in the Salon d'Automne in the hall of the Fauves. Csaba Perlrott also exhibited several times at the Salon des Indépendants and with Jean Metzinger and André Derain in Paris in 1909.

In 1911 and 1912 he lived in Spain, creating original religious compositions inspired by El Greco. Following this period his work began to show the influence of Cubism and Expressionism.

In the 1920s he lived in Germany and Paris and returned to Hungary in the late 1930s where he developed close ties with fellow artists Lajos Kassák and Béla Uitz. He continued to live in Budapest most of his life, frequently visiting Paris.



János Schadl
Self Portrait, 1920
charcoal and india ink on paper
14 9/16 x 10 1/4 inches;
37 x 26 centimeters

János Schadl

(1892 - 1944)

Schadl studied with the founder of Hungarian Modernist art, the Post-Impressionist Károly Ferenczy. Schadl was musically inclined, sensitive and deeply religious. His early expressionist paintings portray the suffering of the Saints, a symbolic theme that swept through Europe during World War I. His cityscapes represent the various street scenes often described in the "Metropolis" poetry of the *Ma* circle poets. In his expressive portraits there are deliberate stylizations blended with a cubistic concept of space.

Finding inspiration in nature, he lived a solitary life, avoiding activity in the cities. Despite this isolation, his drawings were included in the Ma journal and exhibited alongside works by MA artists in 1918.



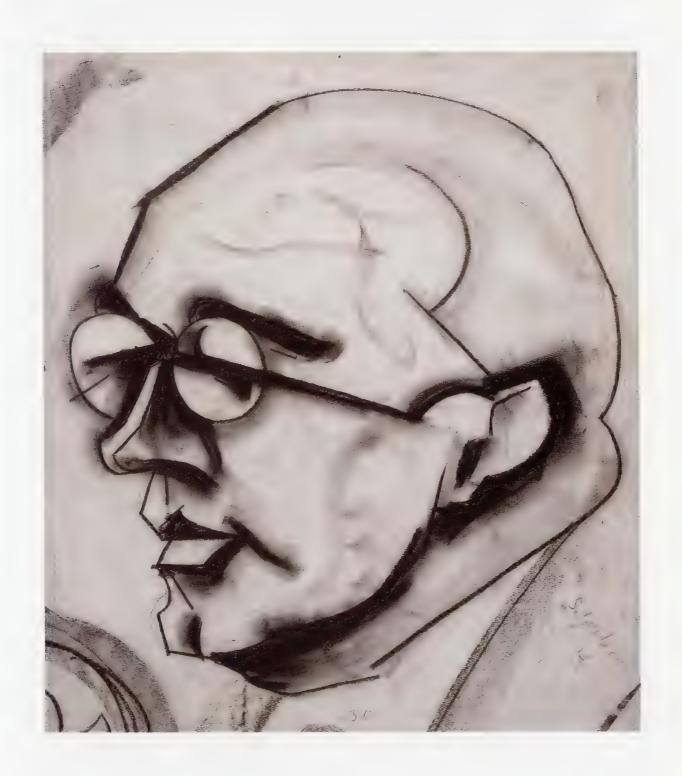
72.
Hugó Scheiber
Portrait of László Moholy-Nagy
charcoal on paper,
15 3/8 x 13 5/8 inches;
39 x 34.5 centimeters

Hugó Scheiber

(1873, Budapest - 1950, Budapest)

Hugó Scheiber spent his childhood with his father helping him paint sets at the Prater, a theme park in Vienna. In 1887, Scheiber abandoned school to dedicate himself entirely to painting. He was not able to do this, however, as he needed to financially support his family.

In 1890 Scheiber returned to Budapest with his family. He began painting intensely when he was recruited into the army in 1894. He studied at the Academy of Crafts in Budapest between 1898 and 1900. In 1919 he had a successful exhibition with Béla Kádár in Vienna, where he also met Herwath Walden of Der Sturm. In 1922, he moved to Berlin at the recomendation of Walden.and exhibited in 1926 at the Friedrich Museum in Berlin, as well as the Brooklyn Museum with the Société Anonyme. He exhibited in Vienna in 1928 and by 1936 the rise of Nazism completely prevented him from showing his work. He returned to Budapest in 1939 and when he died in 1950, he was a poor and forgotten artist.



Lajos Tihanyi
Seated Nude, 1910
india ink on paper
8 7/16 x 10 5/8 inches;
21.5 x 27 centimeters

74.
Lajos Tihanyi
Nudes, 1911
india ink on paper
7 7/8 x 11 7/16 inches;
20 x 29 centimeters

Lajos Tihanyi

(1885, Budapest – 1938, Paris)

Tihanyi studied in Budapest and Nagybánya, where he established himself among fellow Neo-Impressionist painters. Although indebted to Cézanne, he also explored Cubism and Expressionism. Tihanyi was associated with The Eight and the Activist.s. He exhibited with the Association of Hungarian Impressionists and Naturalists, known as MIÉNK, and in 1918 was given a solo exhibition sponsored by the Ma group. Tihanyi became highly regarded for his Expressionistic portraits.

Tihanyi emigrated to Vienna after the fall of the Hungarian Soviet Republic, followed by a brief stay in Berlin. After 1924 he lived the remainder of his life in Paris, creating non-objective paintings, portraits and still lifes.





75.

Béla Uitz

Bathers, 1917

etching
9 1/16 x 13 13/16 inches;
23 x 35 centimeters

Béla Uitz

(1887, Mehala - 1971, Budapest)

Uitz was born in the town of Temesvár, now known as Timisoara, Romania. Arriving in Budapest in 1908, he went on to study art at the School of Fine Arts and the School of Design. He later traveled to Italy, where he studied Renaissance art history.

Uitz contributed significantly to *A Tett* (The Deed), the journal published in 1915 by Lajos Kassák, to whom Uitz was connected through family. His work was included and reviewed in *A Tett* and the *Ma* between 1915 and 1922. Uitz played an important role in both the Hungarian Soviet Republic of Councils and the Proletarian Fine Arts Workshop. He produced recruiting posters in 1919 and wrote various political articles. Uitz was briefly imprisoned after the fall of the Republic of Councils Commune and subsequently immigrated to Vienna in 1920.

A member of Kassák's circle, Uitz disagreed with him on many points and quit the Ma group. He joined the Communist Party and after traveling to Moscow in 1921, returned to Vienna and started the communist journal, Egység (Unity). Uitz lived in Paris between 1924 and 1926, before returning to the Soviet Union where he stayed for close to 40 years. Only in the last years of his life did he return to Hungary.



79.
Lajos Vajda
"Fich"
charcoal on paper
18 7/8 x 17 3/4 inches;
48 x 45 centimeters

Lajos Vajda

(1908, Zalaegerszeg – 1941, Budakeszi)

As a child, Lajos Vajda was exposed to Byzantine art when his family moved to Serbia in 1916. This experience later affected his work as an artist. When Vajda returned to Budapest in 1923, he had already developed a passion for drawing. Before he could enroll in a formal art program, Vajda was stricken with osteo-tuberculosis and endured several surgical procedures before recovering. He was able to attend the Budapest Academy of Fine Arts from 1928 to 1930 and became part of Lajos Kassák's circle, creating paintings in a constructivist manner.

From 1930 to 1934 Vajda lived in Paris, creating photomontages and exploring filmmaking. He returned to Budapest in 1934, working in a style he called "constructive surrealist thematics", which was based on elements of both Folk Art and Modern Art. Vajda's wife, Julia, was also an artist. They married in 1938. His work over the next few years included charcoal drawings that dealt with the conflicting forces of nature. Unfortunately, Lajos Vajda's life was cut short when he was drafted into forced labor and suffered a fatal relapse of tuberculosis in 1941.







Exhibition Checklist

Mattis Teutsch paintings

1. Landscape, 1910

Oil on cardboard, 11.8 x 14.57 in.; 30.5 x 40.5 cm.
Inscribed with initials lower left: MT

2. Lonely tree, 1916

Watercolour on paper, 8.27 x 11.42 in.; 21 x 29 cm.
Inscribed with initials lower right: MT

Landscape with road, 1915

Watercolour on paper, 10.63×14.57 in.; 27×37 cm. Inscribed with initials lower left: MT

4. Violet Landscape, c. 1917.

Oil on board, 11.8 x 15.75 in.;
30 x 40 cm.
Inscribed with initials lower left: MT
Exhibited in Kassák Museum,
1983, cat. 44.
(Landscape with Hills),
Budapest and Munich, 2001, cat P 28
Literature: Szabó 1983. R.: 20,
Mattis Teutsch and ... Budapest, 2001.
R.: P 28 Mattis Teutsch und....Münich, 2001.
(R.: G 23)

5. Composition, 1919

Watercolour on paper, 10.24 x 11.42 in.; 26 x 29 cm. Unsigned

6. Composition, c. 1918

Oil on cardboard, 17.32 x 14.57 in.; 44 x 37 cm. Inscribed with initials lower left: MT Literature: Kieselbach 2002, p.83

7. Composition, 1920

Oil on cardboard; 14.17 x 11.42 in.; 36 x 29 cm.

Inscribed with initials lower left: MT

8. Sensation , c. 1920

Oil on paper, 14.57 x 10.63 in.; 37 x 27 cm. Inscribed with initials lower right: MT Literature: Kieselbach 2002, p.79.

9. Composition, c. 1922.

Oil on board, 13.86 x 9.9 in.; 35.2 x 25 cm. Inscribed with initials lower left: MT Exhibited in Bucharest 1971., Budapest and Munich, 2001. cat. P 90 Literature: Mattis Teutsch 1971. cat.: 14., Mattis Teutsch and...Budapest, 2001. R.: P 90 Mattis Teutsch und....Münich, 2001. (R.: G 81).

10. Composition, 1923

Oil on board, 14.57 x 11.81 in.; 37 x 30 cm.

Inscribed with initials lower right: MT

Exhibited in Budapest and Munich, 2001, cat. P 118

Literature: Mattis Teutsch and ... Budapest, 2001. R.: P 118. Mattis Teutsch und....Münich, 2001. (R.: G 96)

11. Composition, 1922

Oil on cardboard, 14 x 11.34 in.; 35.7×28.8 cm. Unsigned

12. Composition VI, 1924

Oil on board, 39.37 x 27.6 in.; 100 x 70 cm. Inscribed with initials lower left: MT (on the back: Komp. VI 1924) Exhibited in Budapest and Munich, 2001, cat. P 125. Literature: Mattis Teutsch and ... Budapest, 2001. R.: P 125 Mattis Teutsch und....Münich, 2001. (R.: G 105)

13. Composition, 1924

Oil on cardboard; 14.17 x 10.24 in.; 36 x 26 cm.

Inscribed with initials lower left: MT

14. Composition, 1925

Oil on board, 12.9 x 9.9 in.; 32.6 x 25.5 cm. Inscribed with initials lower left: MT Exhibited in Budapest and Munich, 2001. cat. P 133 Literature: Mattis Teutsch and ... Budapest, 2001. R.: P 133

15. Composition, c. 1925.

Oil on board, 12.9 x 9.9 in.; 32.7 x 25.2 cm. Inscribed with initials lower left: MT Exhibited in Budapest and Munich, 2001. cat. P130 Mattis Teutsch und....Münich, 2001. (R.: G 114) Literature: Mattis Teutsch and ... Budapest, 2001. R.: P 130

16. Composition, 1925

Oil on board, 13.86 x 9.9 in.; 35.2 x 25.2 cm. Inscribed with initials lower right: MT Exhibited in Budapest and Munich, 2001. cat.: P 134 Literature: Mattis Teutsch and ... Budapest, 2001. R.: P 134 Mattis Teutsch und....Münich, 2001. (R.: G 112)

17. Composition, 1925

Oil on board, 12.9 x 9.9 in.; 32.6 x 25 cm. Inscribed with initials lower right: MT Exhibited in Budapest and Munich, 2001. cat.: P 135 Literature: Mattis Teutsch and ... Budapest, 2001. R.: P 135 Mattis Teutsch und....Münich, 2001. (R.: G 111)

Mattis Teutsch drawings

18.

Landscape with Trees, c. 1918

Charcool on paper, 5.31×6.88 in.; 13.5×17.5 cm.

Inscribed with initials lower right: MT

19. Landscape, c. 1918

Charcoal on paper, 5.63×7.16 in.; 143×183 mm.

Inscribed with initials lower right: MT Exhibited in Budapest and Munich, 2001. cat.:D 1.

Literature: Mattis Teutsch and ... Budapest, 2001. R.: D1 Mattis Teutsch und....Münich, 2001. (R.: Z 1)

20.

Landscape with Figures, 1918

Charcoal on grey paper, 9.57×10 in.; 243×255 mm.

Unsigned

Exhibited in Budapest and Munich,

2001.cat.: D 6.

Literature: Mattis Teutsch and ... Budapest, 2001. R.: D6 Mattis Teutsch und....Münich,

2001. (R.: Z 5)

21. Figure, 1925

Red crayon on paper, 11.8×7.67 in.; 300×195 mm.

Inscribed with initials lower right: MT Exhibited in Budapest and Munich,

2001.cat.: D 14.

Literature: Mattis Teutsch and ... Budapest, 2001. R.: D 14 Mattis Teutsch und....Münich,

2001. (R.: Z 15)

Mattis Teutsch sculptures

22.

Wood Sculpture, 1916

Wood, $13.97 \times 4.25 \times 2.36$ in.; $35.5 \times 10.8 \times 6$ cm. Signed right front: MT

Exhibited in Budapest and Munich,

2001. cat.: S 1

Literature: Mattis Teutsch and ... Budapest, 2001. R.: S 1 Mattis Teutsch und...Münich,

2001.(R.: S 2)

23.

Maternity

wood, $8.2 \times 6.3 \times 1.7$ in.; $21 \times 16 \times 4.5$ cm unsigned

24. Sculpture

Wood, black lacquer, $8.4 \times 2.3 \times 1.5$ in.; $21.5 \times 6 \times 4$ cm Signed right on the plinth: MT

Mattis Teutsch linocuts

25.

Linocut, c. 1916

Linocut on paper, 5.66 x 5.1 in.; 144 x 130 mm.

Inscribed with initials lower right: MT

Exhibited in Budapest and Munich, 2001. cat.:L 3. Literature: Mattis Teutsch and... Budapest, 2001. R.: L 3., Mattis Teutsch und... Münich, 2001. R.: D 4.

Bibliography: MA 15 February 1917 R.: frontpage; Lajos Kassák: New poets'book. MA, 1918

26.

Linocut, 1917

Linocut on paper, 6.2 x 8.1 in.; 154 x 207 mm. Exhibited in Budapest and Munich, 2001. cat.:L 8. Literature: Mattis Teutsch and ...Budapest, 2001. R.: L 8 Bibliography: Der Sturm, Berlin, XIII.10.1922 R.: 151

27. Linocut, 1917

linocut on paper, 6.3×8.1 in.; 160×205 mm. Inscribed with initials lower right: MT Exhibited in Budapest and Munich,

2001. cat.: L 9

Literature: Mattis Teutsch and ... Budapest, 2001. R.: L9 Mattis Teutsch und... Münich, 2001. R.: D 13.

Bibliography: Der Sturm, Berlin, XV. 1924.6.

28. Linocut, 1917

Linocut on paper, 5 x 7.4 in.; 127 x 188 mm. Inscribed with initials lower right: MT Exhibited in Budapest and Munich, 2001. cat.: L 10 Literature: Mattis Teutsch and ... Budapest, 2001. R.: L 10 Mattis Teutsch und... Münich, 2001. R.: D 14. Bibliography: MA exhibition catalogue; Budapest, 1917. R.: 13

29.

Linocut, 1917

Linocut on paper, 5.8 x 4.5 in.; 148 x 114 mm. Exhibited in Budapest and Munich, 2001. cat.: L 14 Literature: Mattis Teutsch and ... Budapest, 2001. R.: L 14 Mattis Teutsch und... Münich, 2001. R.: D 12. Bibliography: János Mattis Teutsch's Lino album (on the cover) MA edition, Budapest, 1917

30.

Linocut, 1917

Page from János Mattis Teutsch's Lino album. MA edition, Budapest, 1917 Linocut on paper, 6.7 x 9 in.; 170 x 228 mm. Unsigned Exhibited in Budapest and Munich, 2001. cat.: L 17 Literature: Mattis Teutsch and ... Budapest, 2001. R.: L 17, Mattis Teutsch und...Münich, 2001. R.: D 17, Avant-Garde, 1999–2000. (p.133) Bibliography: MA, 15. November 1917. R.: 12.

31. Linocut, 1917

Page from János Mattis Teutsch's Lino album. MA edition, Budapest, 1917
Linocut on paper, 6.7 x 9 in.; 170 x 230 mm. Inscribed with initials lower right: MT 17.II.2.
Exhibited in Budapest and Munich, 2001. cat.: L 19
Literature: Mattis Teutsch and ... Budapest, 2001. R.: L 19 Mattis Teutsch und...Münich, 2001. R.: D 21.

32.

Linocut, 1917

Page from János Mattis Teutsch's Lino album. MA edition, Budapest, 1917 Linocut on paper, 6.85 x 9.1 in.; 174 x 232 mm. Exhibited in Budapest and Munich, 2001. cat.: L 22 Literature: Mattis Teutsch and ... Budapest, 2001. R.: L 22

33.

Linocut, 1917

Page from János Mattis Teutsch's Lino album. MA edition, Budapest, 1917 Linocut on paper, 6.77 x 9 in.; 172 x 231 mm. Exhibited in Budapest and Munich, 2001. cat.: L 23 Literature: Mattis Teutsch and ... Budapest, 2001. R.: L 23 Mattis Teutsch und...Münich, 2001. R.: D 23.

34. Linocut, 1917

Page from János Mattis Teutsch's Lino album. MA edition, Budapest, 1917
Linocut on paper, 9 x 8.8 in.;
230 x 173 mm.
Exhibited in Budapest and Munich,
2001. cat.: L 24
Literature: Mattis Teutsch and ... Budapest,
2001. R.: L 24 Mattis Teutsch und...Münich,
2001. R.: D 25.
Bibliography: Der Sturm, 1919. No 8.
R.: 117

35. Linocut, 1917

Linocut on paper, 5.1 x 7.5 in.; 130 x 188 mm. Inscribed with initials lower left: MT Exhibited in Budapest and Munich, 2001. cat.: L 29 Mattis Teutsch und...Münich, 2001. R.: D 27. Literature: Mattis Teutsch and ... Budapest, 2001. R.: L 29

36. Linocut, c. 1917

Linocut on paper, 4.92 x 7.4 in.; 125 x 188 mm. Inscribed with initials lower right: MT Exhibited in Budapest and Munich, 2001. cat.: L 12 Literature: Mattis Teutsch and ... Budapest, 2001. R.: L 12

37. Linocut on paper, 1917

Linocut on paper, 5.51×4.52 in.; 140×115 mm. Inscribed with initials lower right: MT

38. Linocut, 1918

Linocut on paper, 5.39 x 5.9 in.; 137 x 150 mm. Inscribed with initials lower left: MT/17/4.

39. Linocut, 1918

linocut on paper, 5.1×7.48 in.; 130×190 mm. Unsigned

40. Linocut, 1919

linocut on paper, 7×6.8 in.; 180×173 mm. Inscribed with initials lower left: MT/12 Exhibited in Budapest and Munich, 2001. cat.: L 36 Mattis Teutsch und...Münich, 2001. R.: D 36. Avant-Garde 1999–2000. (p.142) Literature: Mattis Teutsch and ... Budapest, 2001. R.: L 36

41. Linocut, 1919

Unsigned
Exhibited in Budapest and Munich,
2001. cat.: L 38 Mattis Teutsch und...Münich,
2001. R.: D 38.

Linocut on paper, 7.1 x 8.26 in.; 182 x 210 mm.

Literature: Mattis Teutsch and ... Budapest,

2001. R.: L 38

42. Linocut, 1919

Linocut on paper, 7.4 x 7 in.; 188 x 178 mm. Inscribed with initials lower left: MT Exhibited in Budapest and Munich, 2001. cat.: L 41 Mattis Teutsch und...Münich, 2001. R.: D 37. Avant-Garde 1999–2000. (p.142) Literature: Mattis Teutsch and ... Budapest, 2001. R.: L 41

43. Linocut, 1921

Linocut on paper, 9.37 x 2.95 in.; 238 x 75 mm. Inscribed with initials lower left: MT Exhibited in Budapest and Munich, 2001. cat.: L 51 Mattis Teutsch und...Münich, 2001. R.: D 52. Literature: Mattis Teutsch and ... Budapest,

44. Linocut, 1921

2001. R.: L 51

Linocut on paper, 6.8 x 3.77 in.; 173 x 96 mm. Unsigned
Exhibited in Budapest and Munich, 2001.
cat.: L 52 Mattis Teutsch und...Münich, 2001. R.: D 51.
Literature: Mattis Teutsch and ... Budapest, 2001. R.: L 52

45. Linocut, 1923

Linocut on paper, 6.5 x 5.9 in.; 165 x 150 mm. Inscribed with initials lower left: MT/12 Exhibited in Budapest and Munich, 2001. cat.: L 54 Mattis Teutsch und...Münich, 2001. R.: D 54. Avant-Garde 1999–2000. (p.150) Literature: Mattis Teutsch and ... Budapest, 2001. R.: L 54 Bibliography: Der Sturm, Berlin, XIV. 1923. No. 9. R.: 139.

46. Woodcut, 1923

Woodcut on paper, 6.8 x 4.13 in.; 174 x 105 mm.
Inscribed with initials lower left: MT
Exhibited in Budapest and Munich, 2001. cat.: L 55
Literature: Mattis Teutsch and ... Budapest, 2001. R.: L 55 Mattis Teutsch und...Münich, 2001. R.: D 55.
Bibliography: Der Sturm, Berlin, XIV. 11. 1923 R.: 167.

Hungarian Avant-Garde

47. Róbert Berény: Standing nude, c. 1912

Walnut stain on paper, 12.5×6.5 in.; 31.8×16.5 cm. Unsigned

48. Sándor Bortnyik: Rythm, 1918

Linocut on paper, 4.92 x 7 in.; 125 x 178 mm. Signed right below: Bortnyik, 1918 Literature: Szabó Bp.1981 . R.: 87

49. Sándor Bortnyik: Red linocut

linocut on paper, 7.68 x 11.02 in.; 195 x 280 mm. signed right below.: Bortnyik

50. Lajos Kassák: Composition, 1923

Indian ink on paper, 11.02 x 8.66 in.; 28 x 22 cm. Signed below right: Kassák 23 Literature: Avant-Garde 1999–2000. (p.: 113), Ungarn avantgarde 1998.(p.71)

51. Lajos Kassák: Composition

Linocut on paper, 10.47 x 7.87 in.; 26.5 x 20 cm. Signed below right: Kassák (Panderma stamp) Literature: Avant-Garde 1999–2000. (p.: 113), Ungarn avantgarde 1998.(p.71)

52.

Lajos Kassák: Composition

Linocut on paper, 9.44 x 6.89 in.; 24×17.5 cm.

Signed right below: Kassák (Panderma stamp)

Lajos Kassák: Composition

Linocut on paper, 11.22×7.28 in.; 28.5×18.5 cm.

Signed right below: Kassák (Panderma stamp) Ungarn avantgarde 1998.(p.71)

54.

Lajos Kassák: Composition

Linocut on paper, 11.02 x 8.86 in.; 28×22.5 cm.

Signed right below: Kassák (Panderma stamp) Literature: Ungarn avantgarde 1998.(p.71) Avant-Garde 1999-2000. (p.: 112),

55.

Lajos Kassák: Composition

Linocut on paper 10.03×7.28 in.; 25.5×18.5 cm.

Signed right below: Kassák (Panderma stamp) Literature: Ungarn avantgarde 1998.(p.71) Avant-Garde 1999-2000. (p.: 112),

56.

Béla Kádár: City, 1922

Charcoal on paper, 12.99 x 9.05 in.; 33×23 cm.

Signed below left: Kádár Béla

Béla Kádár: Urban Madonna, early 1920s

Tempera on paper, 19.68×13.78 in.; 50×35 cm.

Signed right below: Kádár Béla Literature: Kieselbach 2002. p. 71

58.

Béla Kádár: Encounter, early c.1920

Tempera on paper, 17.71 x 23.62 in.; 45×60 cm.

Unsigned

Literature: Kieselbach 2002. p. 73

59.

Judit Kárász: Drought at Újfehértó, 1935

vintage silver gelatin print 6×8.75 in.; 15.2×25.2 cm.

60.

Judit Kárász: Light and Shadow, 1932

vintage silver gelatin print 9×6.5 in.; 22.8×16.5 cm.

Judit Kárász: Rope, 1931

vintage silver gelatin print 6×9.5 in.; 15.3×24.1 cm.

62.

Judit Kárász: Dunes in Winter, 1935

vintage silver gelatin print 6.5 x 9 in.; 16.5 x 22.8 cm.

63.

László Moholy-Nagy

Untitled Composition, circa 1925/32 watercolor, collage and pencil on paper 19.5×13.5 in.; 49.5×34.3 cm.

64.

Farkas Molnár: Architectural composition, I.

Distemper on paper, 5.9×7.48 in.; 15×19 cm. Unsigned

65.

Farkas Molnár: Architectural composition, II.

Distemper on paper 4.33×4.33 in.; 11×11 cm. unsigned

66.

Csaba Vilmos Perlrott: Detail of Svedlér, 1921

Charcoal on cardboard, 16.41 x 20.27 in.; 41.7 x 51.5 cm. Signed left below: Perlrott Csaba Svedlér 1921...

67.

Csaba Vilmos Perlrott: Detail of Kecskemét 1913

Oil on canvas, 35.43 x 39.37 in.; 90 x 100 cm. Signed right below: Perlrott Csaba V. 913..

68.

Csaba Vilmos Perlrott: Paris about, 1925

oil on canvas, 19.68 x 24.01 in.; 50 x 61 cm. signed right below: Perlrott Csaba

69.

János Schadl: Landscape in winter,

Indian ink on paper, 11.22 x 7.95 in.; $285 \times 202 \text{ mm}$.

Signed right below: S.J. 919 II

70.

János Schadl: Self Portrait, 1920

Charcoal, indian ink on paper, 14.57 x 10.24 in.; 370 x 260 mm. Signed right below.: SJ 1920. IX.

Hugó Scheiber: Circulation

Charcoal on paper, 23.23 x 17.32 in.; 590 x 440 mm.

Signed right below.: Scheiber H. Literature: Haulisch Bp. 1995. R.:11

Hugó Scheiber : Portrait of László Moholy-Nagy

Charcoal on paper, 15.35×13.58 in.; 390 x 345 mm. Signed right below.: Scheiber H. Literature: Darányi Basel, 1995.

Lajos Tihanyi: Seated Nude,1910

Indian ink on paper, 8.46 x 10.63 in.; $21,5 \times 27$ cm. Unsigned

74.

Lajos Tihanyi: Nudes, 1911

Indian ink on paper, 7.87 x 11.41 in.; 20×29 cm. unsigned

75

Béla Uitz: Bathers, 1917

Etching, 9.05×13.8 in.; 230×350 mm. Signed right below.: Uitz B. 917 Literature: Bajkay 1974., U. mappa Bp. 1977. (R.: 14.), Bajkay 1987. (R.: 125), Szabó 1981. (R.: 30.) Lajos Kassák y la ... 1999. (p.: 171), Avant-Garde 1999-2000. (p.: 211)

Béla Uitz: Kreml, 1920

Etching on paper 17 x 13 in.; 425 x 325 mm. Signed right below: Uitz Albertina, Vienna Puskin Museum, Moscow

77.

Béla Uitz: The woman and the man,

Zinc engraving on paper, 16.53×12.71 in.; 420 x 323mm.

Signed right below: Uitz B

Literature: Kállai Bp. 1944. p. 44-45, Bajkay

Bp. 1974, p. 99

78. Lajos Vajda: Film

Charcoal on paper, 15.74×19 in.; 400×480 mm.

Unsigned

Literature: Mándy Bp.1983. R.: 52-53.

79.

Lajos Vajda: "Fich"

Charcoal on paper, 18.9×17.71 in.; 480×450 mm.

Unsigned

Literature: Mándy Bp.1983. R.: 52-53.

Abbreviations used

Literature

Mattis Teutsch and...:

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Mattis Teutsch és...:

Mattis Teutsch és a Der Blaue Reiter, MissionArt Galéria, Budapest/Miskolc 2001.

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Mattis Teutsch und Der Blaue Reiter, Haus Der Kunst, Münich, 2001.

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Júlia Szabó: János, Mattis Teutsch Budapest, 1983

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Mattis Teutsch. Exhibition catalogue (ed.: Mihai Nadin).

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Ungarn Avantgarde im 20. Jahrhundert. Linz, 1998.

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1971. Bucharest

Mattis Teutsch. Sala Dalles, Bucharest, 1971

1983. Kassák Museum

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2001. Budapest, Münich Budapest and Munich, 2001:

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